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REVIEW OF NEW MUSIC (Continued).

A Morning and Evening Cathedral Service; composed for a Chorus of Four Voices. By W. T. BEST.

We have already had occasion to speak of Mr. BEST as an able as well as a sound and orthodox musician. From his published works he appears to have devoted himself to sacred music, and to have gone through that severe course of study requisite to form an ecclesiastical composer. His *Morning and Evening Service* are of great merit, and well worthy of being adopted in any cathedral in the kingdom. They are entirely choral and antiphonal, without solos; the voices on the opposite sides of the choir being partly responsive and partly united in full harmony. The counterpoint is simple, without any complicated points of imitation or fugue, and the four parts frequently move in unison and octaves. The undulations are masterly, and the whole effect is grand and solemn.

The harmony seems immaculate, except, perhaps, in the bar of the "Te Deum" at the bottom of page 3, in the organ part, where C sharp and C natural are brought so closely together as to have the effect of a "false relation." But this, if an oversight, is of no great moment.—*Spectator*.

Three Preludes and Fugues; composed for the Organ, with pedal obligato. By W. T. BEST.

Fugue writing, especially for the organ, is always a part of the studies of an ecclesiastical musician. The preludes and fugues before us show a thorough acquaintance with the great models of this branch of music, from Sebastian Bach and Handel down to Mendelssohn; but they show, also, that the composer has escaped from the trammels of imitation, and has gained considerable independence of style. The second of the set, dedicated to Dr. Rimbault, is the most simple, as well as the most expressive and masterly. The others, with much merit, are somewhat overcrowded with rapid notes. They also show great knowledge of the mechanism and powers of the organ.—*Spectator*.

TO CORRESPONDENTS.

We have to thank many correspondents for suggesting pieces for insertion in the Musical Times, of which we hope to avail ourselves at an early day.

AN AMATEUR'S suggestion of *Vocal Exercises in continuation of No. 37*, shall be carried out in the earliest Number we can appropriate to the purpose. A list of *Musical Terms* would offer some difficulties in the arrangement for binding.

Brief Chronicle of the last Month.

THE ANCIENT CHRISTIAN MUSIC.—We have a faint echo of the songs of ancient Israel and ancient Greece, in those which the Christian Church borrowed from both, and transmitted to us in the Greek and Roman churches, by written and oral tradition. The antiphones, hymns, and psalms, are remains of Grecian and Hebraic music. Both lived for nearly two thousand years in the mouth of the eastern and occidental nations, and still they stand before us living monuments of piety and enthusiasm, models of simplicity, truth, and grandeur. Who can hear, without emotion, the 'Te Deum Laudamus' of Ambrose? The 'Pange Lingua,' the 'Veni Redemptor gentium,' the 'Veni Creator,' were for centuries the war-songs of the French armies.—*Music and Education, by Dr. Mainzer.*

MENDELSSOHN SCHOLARSHIPS.—The performance at Exeter Hall, in aid of the funds for this object, collected, perhaps, the most brilliant and aristocratic audience ever assembled in that room. The annals of music afford few instances in which cultivation applied to genius has produced a result so distinguished as the works and life of Dr. Felix Mendelssohn Bartholdy. Shortly after his decease, his friends, fellow-labourers, and admirers, both in this country, as well as in various parts of Germany, desiring to testify their high appreciation of his works, and the good he had done, even during his short career, for the musical art, conceived the plan of rearing some memorial that should mark in a lasting manner the sense they entertained of his productions, and of his worth; and deemed a fitting monument to his memory would be, the establishment of Musical Scholarships bearing his name, in the Conservatory at Leipsic, and thereby afford to future artists the means of following his admirable example. We are told that the committee, before they consented to make an appeal to the public in favour of this object, exacted the condition—

"That a proportion of the scholarships shall always be held by natives of the United Kingdom; and that a part of the sum collected shall be devoted to the endowment of preparatory scholarships in the Conservatory of Leipsic reserved for the natives of the United Kingdom, to qualify them for competition for the Mendelssohn scholarship."

Mdlle. Jenny Lind had, from the first, intimated her intention of tendering her gratuitous assistance on the occasion; added to this, the cream of the two opera bands was concentrated in the one for that evening. The vocal strength of the Sacred Harmonic Society, Hullah's Upper Singing School, the Royal Academy, and the Professional Choral Society, were united in the chorus, so that public expectation was raised to the highest pitch. Nor was it disappointed. Jenny Lind was, of course, a principal object of interest, especially as it was her first public participation in English Sacred Music; the result was but additional evidence of her great and varied powers.

CHORAL MEETING AT GLOUCESTER.—At the entertainment fixed for the 29th Nov., the Misses Williams, according to previous announcement, were to aid the efforts of our local choral society. We are happy to say that the result proved gratifying and successful beyond all possible expectation. More than fifteen hundred persons, we are told, were present; and this vast body of auditors evinced by the heartiness of their applause their appreciation of the taste and talent of the two young ladies who were the *prima donnas* of the evening, and also of the efforts of the society to keep up its well-earned credit and popularity. One pleasing result of the concert has been to free the Choral Society from debt, and we hope that, relieved from any burden of that nature, the institution will go on striving and flourishing, adding to its own credit and efficiency, and continuing to afford to the public an amusement as gratifying as it is innocent and elevating.—*Gloucester Journal*.

THE GUILDFORD CHORAL SOCIETY.—This society on the 28th Nov., gave the inhabitants of that neighbourhood an opportunity of hearing Handel's Oratorio, *Samson*, which was well performed in the presence of a large audience. The committee put forward the objects of the society in the following words:—"By it, Vocal Music, in its more beneficial bearing on the